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AN ILLUSTRATED QUARTERLY MAGAZINE

EDITED BY
FREDERIC FAIRCHILD SHERMAN

VOLUME
24

October, 1936

NUMBER
4

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Published at 11 ANDREW STREET, SPRINGFIELD, MASSACHUSETTS

GENERAL OFFICE

44 STATE STREET, WESTPORT, CONNECTICUT

Entered as second-class matter April 28, 1936, at the post office at Springfield, Mass., under
the Act of March 3, 1879. Printed in the United States of America.

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By

DR. W. R. VALENTINER

Director of the Detroit Institute of Art



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FIG. 1. GIOVANNI DI PAOLO: VENUS AND THE THREE GRACES
Louvre, Paris



FIG. 2. VENUS AND HER CHILDREN. FRENCH
MISS. EARLY 15TH CENTURY
Bibliotheque Nationale, Paris



FIG. 3. GIOVANNI DI PAOLO: ADORATION OF
THE CHILD
Galleria Esteuse, Modena

ART IN AMERICA AND ELSEWHERE
AN ILLUSTRATED QUARTERLY MAGAZINE
VOLUME XXIV OCTOBER, 1936 NUMBER 4



THE EARLIEST WORK OF GIOVANNI DI PAOLO

BY MILLARD MEISS
New York City

In a gallery of the Louvre devoted to French Renaissance arms and Henry II woodwork, there was exhibited, until recently¹, a small round Italian box, possibly a cake box (Fig. 1). The side of the box bears a fine painted frieze of hounds chasing deer. In the narrow border of the lid is written "CHI VOLE VIVERE FELICE GUARDI CHOSTEI CHEGLIE SUGIETO AMORE EGLI ALTRI IDEI MCCCCXXI"², and in the center of the field within, painted by the same hand as the frieze, appears the Goddess Venus, as she was conceived in the late middle ages. She is dressed like a contemporary lady, wearing an ornamented mantle, a tunic with puffed sleeves "alla francese", and on her head a "ghirlanda." She is seated on an arc of clouds, and her frontal, immobile attitude, together with her upraised hands (in which she holds a bow and arrow), resembles Christ in the Last Judgment more than the antique goddess of love. At each side of her is a small cupid, blindfolded and nude, with

¹The recently undertaken reconstruction of this wing of the Louvre has necessitated the removal of all objects from exhibition and the closing of the galleries.

²"Let him who wishes to live happily behold this person (Venus), to whom 'amore' and the other gods are subject."

his hand placed on the bow or arrow. The heraldic design is completed below by three small female figures who kneel in a flowery field.

The composition resembles very much the representation of the planet's "children," especially that type which appeared, perhaps for the first time, in the early fifteenth century in France in a manuscript of the *Epître d'Othéa* of Christine de Pisan (Fig. 2).³ There, by analogy with certain medieval representations, the planet, in this instance Venus, is raised above the clouds and seated on a rainbow, while the "children," or people influenced by the planet, are gathered together on the ground below. But whereas in the French miniature the children of Venus are, as usual, amorous young couples⁴, we find, in the place on the box where we should expect to see them, only three young maidens. It seems possible, or even probable, that the three maidens who have here displaced the planet's children represent the common attendants of Venus, the Three Graces.⁵

The style of the painting, which has been commented upon only once⁶, is very close to Paolo di Giovanni Fei. The delicacy and refinement of the line and surface, however, far surpasses this painter, and suggests a master who was very much influenced by him, Giovanni di Paolo. Although the types, with peculiarly soft fleshy features, are similar to Fei, what was heavy, drowsy and flaccid in Fei becomes, in Giovanni di Paolo, dainty, restless and melancholy. The Goddess of Love looks saturnine, almost as ugly and sour as the early Madonna in the *Via delle Terme* in Siena. And the Three Graces have the same air of youthful innocence and bewilderment as the Madonna in the small panel of the *Nativity* in Modena (Fig. 3).

The Venus in the Louvre, dated 1421, is the earliest dated painting by Giovanni di Paolo; it was made five years before the first dated work known

³Paris, Bibl. nat. fr. 606, fol. 6. On the history of the representation of the planet's children see E. Panofsky and F. Saxl, in *Metropolitan Museum Studies*, IV, 1933, pp. 246 ff.

⁴As also, for example, in Cossa's fresco in the Palazzo Schifanoia, Ferrara; in the fifteenth century Florentine engravings of this subject, and in the drawing by the "Hausbuchmeister." An early fifteenth century Italian "desco" in the Louvre shows a number of great lovers, Tristan, Lancelot and others. (Here, also, a nude, blindfolded Cupid appears at each side of Venus.)

⁵The Three Graces who, like Venus, are represented nude in the "Albricus" mythological manuscripts, are frequently also shown dressed in late medieval art (cf. for ex. the *Ovide Moralisé*, Paris, Bibl. Nat. fr. 6986, French early fifteenth century). In the painting in the Louvre, the dress of the central maiden differs slightly from that of the other two; it is darker in color, and is ornamented. This fact, together with the profile attitude and folded arms, suggests the possibility that the figure alludes to the person to whom the box was given.

⁶P. Schubring (*Truhens und Truhensbilder der italienischen Frührenaissance*, Leipzig, 1923, No. 47) attributed the painting to the Florentine school. He transcribes an inscription on the verso of the box (I have not been able to see the verso): "onesta na bella donna; un puro amor vuole fede." He concludes, for reasons not stated, that the box was a wedding gift of the balià (wet-nurse) of the bride.

hitherto, the Madonna of 1426 in Castelnuovo Berardenga.⁷ Since Giovanni was probably born in 1403⁸, the painting must have been made when he was eighteen, and it draws back still further the limits of a career which already approached Titian's in length. For Giovanni lived on until 1482, working, it seems, for most of this period, and he was married as late as 1480.

Since the box in the Louvre was almost certainly painted by Giovanni at the age of eighteen, it is one of the few extant Quattrocento paintings which show the style of an important painter in early youth, and the further evidence which it gives us of the nature of the style of a young painter of this period is especially significant at the present time, for several attempts have recently been made to attribute to a number of Quattrocento masters "early works" which show a very great stylistic difference from their later paintings.⁹ These attributions, products perhaps of the new "expansionist" tendency in criticism, imply the assumption that there is a radical qualitative difference between the very early and the later works of these painters, an assumption which may possibly be valid for the nineteenth and twentieth centuries, but is scarcely tenable for the fourteenth and fifteenth, if only because of the nature and duration of the training of the painters of this period. And this assumption would, furthermore, seem to be invalidated by the character of those definitely dated works which have been preserved. The difference between the Venus of 1421 and the later panels of Giovanni di Paolo are not nearly so great, nor of the same kind, as those between the newly resurrected early works mentioned above and the later paintings of the master to whom they are given. And the same observation may be made about the relationship between the youthful and later paintings of other masters by whom we possess dated early works, such as Mantegna, whose first Eremitani frescoes and S. Giustina altarpiece were made at the age of about twenty to twenty-two; or Baldovinetti, whose three panels in S. Marco were made when he was about twenty-three; or Castagno, whose share of the S. Zaccaria frescoes was painted when he was nineteen.

The significance of the painting in the Louvre for the problem of early

⁷This Madonna, according to a reconstruction recently published by C. Brandi (in *L'Arte*, 1934, pp. 462 ff.), occupied the central part of a polyptych, the predella of which is now in Altenburg and in the Walters Art Gallery, and two of the wings in the Siena Gallery.

⁸A. Lisini, in *La Diana*, III, 1928, p. 69; C. Weigelt, in Thieme-Becker, *Lexikon*, XIV, 1921, p. 133.

⁹Cf., for example, the attribution to the early period of Fra Filippo Lippi of a Holy Family in Altenburg, a Madonna and Saints in the Duveen Collection (*Art Bulletin*, 1936, pp. 104 ff.), and a Madonna and Saints in Chantilly (*Rivista d'Arte*, 1936, p. 41); and to the early period of Domenico di Bartolo, the famous tondo or birth-plate in the Kaiser Friedrich Museum in Berlin (*Jahrbuch der Preussischen Kunstsammlungen*, LV, 1934, pp. 174 ff.).

style is enhanced by the fact that it was made by a comparatively variable painter, and also because it does show differences of a certain kind from the master's later works. For whereas the earliest paintings by Giovanni di Paolo known hitherto, the Madonnas of 1426 (Castelnuovo Berardenga) and 1427 (Hirsch Collection, Frankfort), are dependent chiefly upon Taddeo di Bartolo¹⁰, the Venus of 1421 reveals Giovanni in an earlier phase, deeply influenced by Paolo di Giovanni Fei. Some students had already suggested that Giovanni was trained by Fei¹¹, and the painting in the Louvre greatly strengthens the supposition that under him Giovanni served his apprenticeship.

Though the style of the Venus is derived from Fei, the composition is basically French, and it may well have been taken directly from French illumination by Giovanni himself, for he was always interested in, and able to assimilate, a remarkably wide variety of styles. This is true not only of his later work, influenced by masters as different as Donatello and Gentile da Fabriano, but also of paintings made early in his career. The predella panels in the Walters Art Gallery, for example, painted perhaps only a few years after the Louvre box, are deeply indebted to two early Trecento masters, Simone Martini and Barna, with whom Giovanni shares many qualities of temperament. The way to Calvary is based upon Simone's panel in the Louvre (or a quite similar work), and exhibits, at the same time, Giovanni's independence and free transformation of his sources. For, in order to intensify the composition, he introduced into it the grief-stricken Madonna of another of Simone's panels belonging to the same series, the Deposition now in Antwerp. Giovanni's Madonna, with her open left hand and her upward glance and movement resembles Simone's Virgin in the Deposition rather than in the Way to Calvary. Similarly, the soldier at the right in Giovanni's Way to Calvary seems based upon the man who is withdrawing nails from the cross in the same Deposition. The unusual Lamentation in Baltimore, while influenced in part by Simone's panel in Berlin (again the same series), resembles the type of processional Entombment to be found in Dugento and, more frequently, Byzantine art, an art which, in other respects also, interested Giovanni (cf. especially the sombre green-brown color of his later work).

¹⁰The close relationship of these paintings with Taddeo di Bartolo was first emphasized by C. Brandi (*op. cit.* and *Catalogo della Pinacoteca di Siena*, p. 83).

¹¹Berenson, *Italian Pictures of the Renaissance*, Oxford, 1932, p. 244, and Edgell, *A History of Sienese Painting*, New York, 1932, p. 214. Other scholars, such as Weigelt, *loc. cit.*, believed that Giovanni's early style was much influenced by Sassetta, but the similarities between the youthful works of these two painters would seem to be due chiefly to the derivation of both of them from Fei.

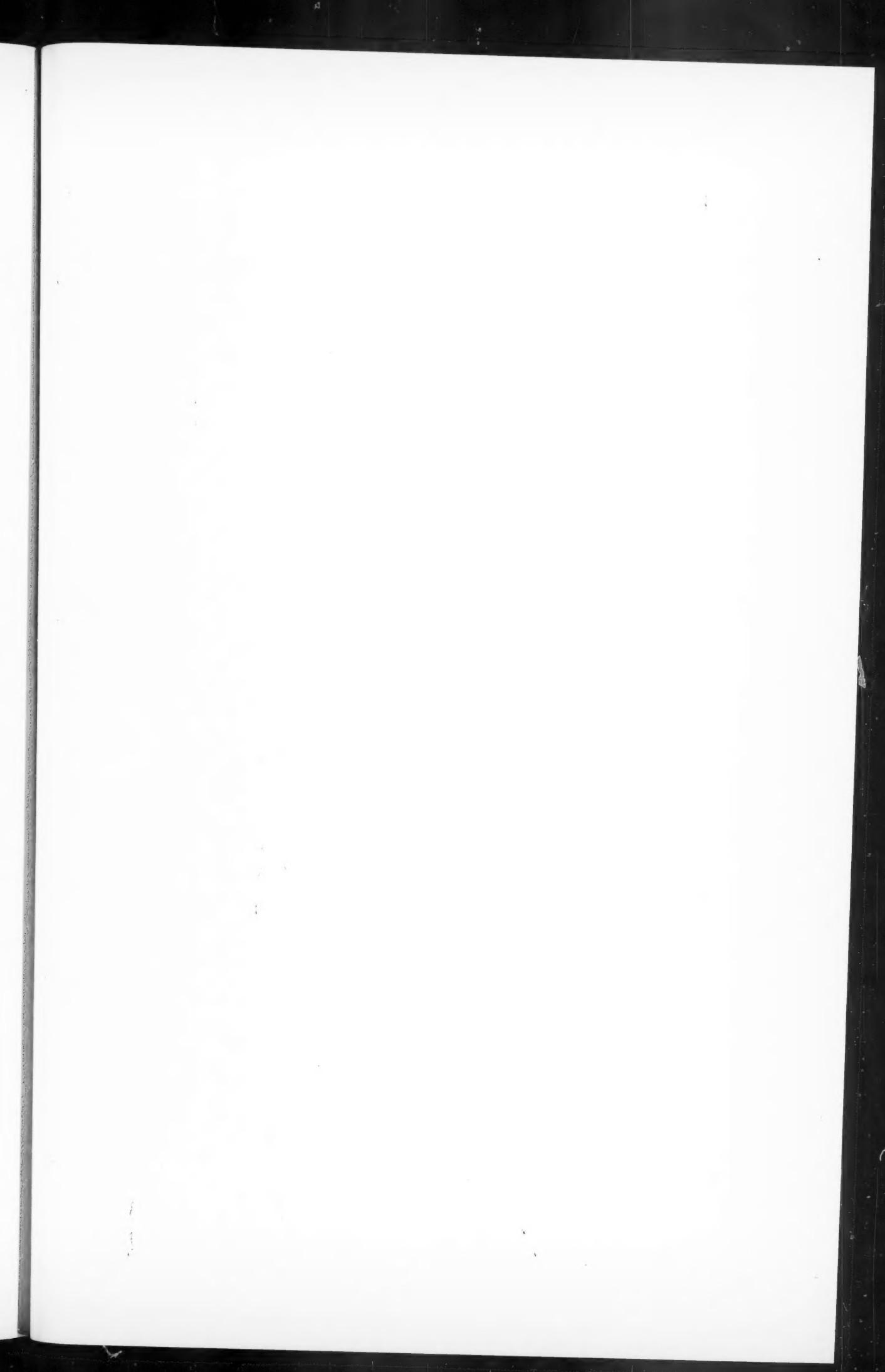
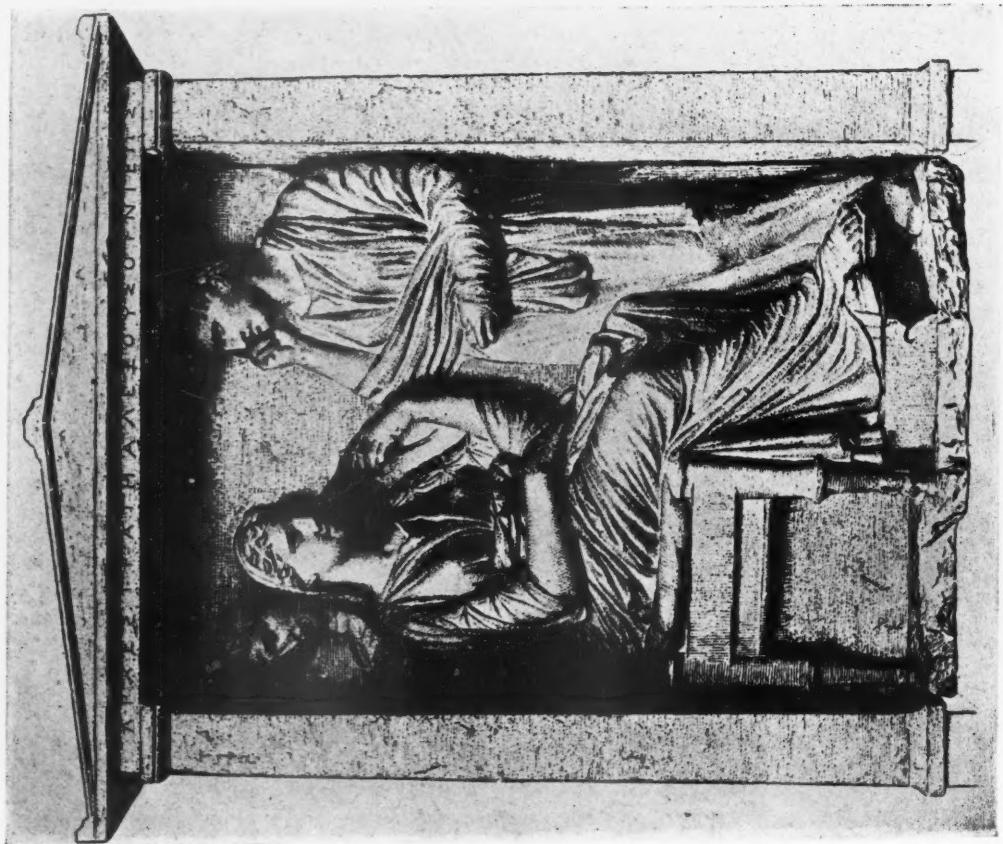


FIG. 2. DETAIL OF THE LESSER FRIEZE OF THE ALTAR OF ZEUS AT PERGAMON



FIG. 1. THE GRAVE STELE OF ARCHESTRATE



The Madonnas of 1426 and 1427, though painted only a few years after the Venus in the Louvre, owe much more to Taddeo di Bartolo¹² than to Fei. But it is not surprising that Giovanni, when engaged with works on a larger scale, such as these Madonnas, should have turned to Taddeo di Bartolo, for Taddeo maintained, during a period when the greater part of the production of Siena's shops was small altarpieces and portable triptychs, the tradition of monumental painting established in the early Trecento by Simone Martini and the Lorenzetti. Fei's large works, few in number, are scarcely exemplary, and Giovanni's own talents did not extend to designs of a monumental scale. Even when he borrows his compositions from Taddeo, or later, the Lorenzetti, his larger works are seldom comparable to his miniatures and to small panels like the Venus in the Louvre, in which he is most imaginative, original, and decisive.

A NOTE ON HELLENISTIC AND ROMAN RELIEF

BY GEORGE W. ELDERKIN
Princeton, New Jersey

It was an event of significance in the history of Greek sculpture when in the fourth century mainland artists, among whom were Scopas and Praxiteles, accepted commissions in Asia Minor. If distinguished sculptors of the mainland left their native country to work abroad even temporarily it was to be expected that works of mainland art and especially Athenian art would be in demand abroad. An underground necropolis at Sidon revealed the popularity of Athenian sepulchral art in the form of two superb sarcophagi of Pentelic marble, the material and style of which left no doubt as to their provenance. The Sarcophagus of the Mourning Women and the Sarcophagus of Alexander had been sent by sea to Phoenicia, the first in the time of Praxiteles and the second somewhat later when Alexander had achieved fame in battle with the Persians. In sending to the east both talented artists and finished works of art Athens paid the debt which she had incurred in the archaic period when the richly endowed Ionian artists contributed so generously to vitalize Athenian geometric art. In the fifth

¹²Among other things, the attitude of the Child in the Madonna of 1426 is very close to Taddeo's Christ Child in the Perugia Madonna of 1403 or the Volterra Madonna of 1411. The motif derives ultimately from Pietro Lorenzetti.

century Pericles had modestly claimed that Athens was the teacher of Hellas; in the late fourth Antigonus praised Athens as the beacon tower of the world whence alone the fame of men was flashed to the ends of the earth. It was not alone the literature of the Periclean age that gave the city its enviable distinction but the magnificent art which reached maturity on its acropolis in the days of Phidias. With such tradition it was inevitable that Athenian art should make a wide appeal to the Hellenistic world. If in the late fifth century the mural paintings of Polygnotus furnished themes and models for the decoration in relief of the tomb of a Lycian prince at Trysa, and if in the fourth century Athenian sculptors carved magnificent sarcophagi for a Phoenician family, then it is not surprising to find a Lydian grave stone of the same period similar in its decorative to one carved at Athens, and another in Egyptian Alexandria modelled directly upon the Athenian. The eastern littoral of the Mediterranean from the Bosphorus to the Delta seems to have paid tribute directly or indirectly to Athenian art in the early Hellenistic period.

The seemingly ubiquitous appeal of Athenian sepulchral art is modestly illustrated by a comparison of two reliefs, one Athenian and the other Pergamene (Figs. 1-2). The first relief carved at Athens about 330 B. C. to commemorate Archestrate represents the lady seated in the presence of two members of her family.¹ She draws aside her veil like the seated Persephone of the archaic Spartan grave stelæ as if she were the destined bride of Acheron. To the typical group of two figures the sculptor has added a third not between the two principals as was often the case but behind the figure of the deceased Archestrate. In reality he has but inserted the head, for the lower part of the body which should be visible beside the chair is not in evidence. The closeness of this head to Archestrate necessitated low relief for it. This abrupt transition from high to low relief which is found in other stelæ of Athens or Attica was the direct result of the desire to increase the representation of the family at the scene of farewell.² The necessarily restricted width of the stelæ led to crowding of figures. The resultant juxtaposition of heads in high and low relief in these Attic stelæ of the fourth century seems to have been transmitted, along with types of figures, across the Ægean to Pergamon. Among the meagre fragments of the lesser frieze of the great altar which was erected to Zeus in the early years of the second century is one which shows the same crowding of heads in high and low relief (Fig. 2). In the Pergamene frieze the face in low

¹Conze, *Die attischen Grabreliefs*, pl. 71.

²Conze, *ibid.*, pls. 89, 98.



FIG. 3. DETAIL OF THE FRIEZE OF THE ARA PACIS



relief seems inserted without due regard for its surroundings because it is that of a standing figure placed in closest contact with another which is moving rapidly to the left as the folds of drapery indicate.

About fifty years after the erection of the great altar to Zeus the kingdom of Pergamon passed into the possession of Rome. It was quite natural therefore that Pergamene art should come to the notice of the Romans. In fact the Pergamene mosaicist Sosus was so well known and appreciated at Rome that the subject of one of his masterpieces contributed the word *asarotum* for mosaic to Roman vocabulary. Pergamene sculpture and painting were probably also popular. At a later date Nero had many Pergamene works transferred to Rome.³ Now the detail under discussion, the juxtaposition of heads in high and low relief, appears in Augustan art as is illustrated by the frieze of the *Ara Pacis* which was erected in the year thirteen before Christ (Fig. 3). The close grouping of figures in the Pergamene relief anticipated that of the Augustan frieze. Roman preference for crowded compositions resulted in an increasing use of overlapping figures in high and low relief. The final phase of the development came in the sculptured panels of the arch of Titus in which an inner register of figures is in such low relief as not to cast a shadow upon the background while in front of them are others in almost free sculpture. Like the Pergamene figures they stand in the front plane of the relief with open space above them. The basic intention of both reliefs was not so much to produce an illusionistic effect of space, which has been so insistently claimed for the sculpture of the arch, as to give the impression of a crowd with the least amount of carving. Both friezes introduced architectural detail. That they owe something to painting might be expected in the case of the Pergamene relief because it took the place of mural painting which as early as the fifth century had been at Athens the means of decorating the rear wall of a stoa. The colonnades which faced the altar of Zeus at Pergamon were in reality stoæ. The panels of the arch of Titus were the counterpart of paintings executed to commemorate Roman triumphs.

That Pergamon rather than some other center of Hellenistic sculpture passed on to Rome the Athenian treatment of overlapping figures in relief cannot be affirmed with certainty but the wide influence of Pergamene art which is seen even in remote Gandhara brings the suggestion of such continuity within reason, particularly when one keeps in mind the early acquisition by Rome of the most important center of Hellenistic sculpture in Asia Minor.

*Dio Chrys., 644R.

PATIENCE LOVELL WRIGHT, AMERICA'S FIRST SCULPTOR

BY PARKER LESLEY
Princeton University

The recent cleaning and restoration of the wax effigies in Westminster Abbey, accomplished under the direction of Mr. Lawrence Tanner, Keeper of the Muniments, has revived interest in the obscure woman who was America's first sculptor, Patience Lovell Wright. She is an interesting figure, not so much because of her "art," which in truth hardly deserves the title, but because she affords a piquant glimpse of pioneer industry, opportunism, and craftsmanship.

In 1725, in one of the low frame houses fronting the east side of Main Street, Bordentown, New Jersey, now the oldest house in the town, and called the "Lovell House," Patience Lovell was born. Who her parents were we do not know precisely; legend has it that she was a niece of John Wesley, though what evidence there is to support such a statement has eluded the historians. The Quaker Meeting House of Bordentown has no records of its members earlier than 1832, but a John Loveall, who might very possibly have been the father of Patience, since no other Lovell is recorded, was a consistent customer of Imlay's store up to 1750. Her childhood remains in obscurity. She had a sister, later Mrs. Wells, who, according to Abigail Adams, practiced ~~the~~ art of waxwork in Philadelphia in 1777. Doubtless her schooling was ~~a trifle~~, but she gives in later times evidence of an education thorough — at least, for a woman — for the period. She may have been taught by one of those indentured women who undertook, for a consideration, to instruct "females of gentle breeding in all that is right and seemly for the ingenious pursuit of their housewifely duties, needlework and thronbening a specialty." On March 20th, 1748, she married Joseph Wright, who was nothing more than a man, a farmer who spent little, and gave to his church. Between the years 1748 and 1769, when he died, three children were born to the couple: a son, Joseph, born July 16th, 1756; a daughter, Phoebe, who later married the celebrated English portraitist Hoppner, born August 22nd, 1761, and another daughter, Elizabeth. During these years Patience Wright began to model likenesses in wax, after having first tried her hand by amusing her children with skillfully fashioned images of bread dough. It is difficult to imagine a thrifty Quaker diverting her offspring in so prodigal a manner! Between 1769 and June 3rd, 1771, she moved with her brood to New York, for the *New York Gazette* of June

10th, 1771, informs us that there calamity befell them. Mrs. Wright, being out on business, had left the children in care of her establishment, when fire broke out in the waxwork, but through the prompt agencies of the neighbours and an improvised fire department, most of the household goods, and some of her better statues, were saved. The damage amounted "it is said to the Value of several Hundred Pounds."

She sustained the loss well, however, for the same newspaper, dated August 5th, 1771, contains a notice to the effect that

"Mrs. Wright, with the assistance of her Sister, Mrs. Wells, has been so assiduous in repairing the Damages done to the Wax work . . . that the Defect is not only supplied by new Pieces . . . but they are executed with superior skill and judgement . . . : To both these extraordinary Geniuses, may without impropriety be applied what Addison says of Kneller, a little varied:

By Heav'n and Nature, not a Master taught,
They give to Statues, Passion, Life and Thought."

Soon after this Mrs. Wright, considering the colonies too barren a field for her talents, went with her family to London, armed with "letters from persons of distinction to their friends in England," aboard a small ship sailed by one Captain Dillon, the "Snow Mercury Packet."

She could not have made a more propitious move. In the metropolis of empire she felt at home, and established herself immediately as a personality to be reckoned with. Tall, broad of beam, with sharp features and a sharp tongue, she brought to the precious society of the time an arresting candour and zealous hospitality. She took rooms in Chudleigh Court, Pall Mall, staking, with true pioneer insolence, everything on one throw. Her daughters were comely if crude, combining Quaker virtue and backwoods artlessness, and Mrs. Wright was not unaware of the advantages to be gained from their judicious display. She seems to have been too busy entangling the susceptible to communicate with her erstwhile friends and customers in America.

The first English literary notice of Mrs. Wright appears in 1773, when Horace Walpole, writing to the Countess of Upper Ossory on February 11th, retails the following morsel:

"Colman has been half murdered by a divine out of jealousy, who keeps Miss Miller; and apropos of puppets, there is a Mrs. Wright arrived from America, to make figures in wax of Lord Chatham, Lord Lyttleton, and Mrs. Macaulay. Lady Aylesbury literally spoke to a waxen figure of a housemade in the room, for the artistess has brought over a group, and Mrs. Fitzroy's Aunt is one of them."

It was during this early period that she made a bust of Thomas Penn, a

descendant of William, and a proprietor of Pennsylvania, which was presented to the Pennsylvania Assembly in August, 1773, by Lady Juliana Penn, daughter of the Earl of Pomfret.

By what means she propelled herself to the highest social ranks we do not know; native resourcefulness and a capacity for turning everything to advantage, probably. Soon after she had attracted the attention of Walpole, eulogies of her skill began to appear in the newspapers. *The London Magazine or Gentleman's Monthly Intelligencer* for 1775, p. 555 ff, carries a florid testimonial written by "N", together with "an exact Likeness of her." The article describes the effigies then exhibited by Mrs. Wright, and gives some information concerning her early life, doubtless drawn from the lady herself. She is referred to as "the Promethean modeller," an epithet which followed her the rest of her life.

A year later (1776) she is mentioned in an anonymous letter to *The Gentleman's Magazine and Historical Chronicle*, p. 214, with an enumeration of her recent works, and the following remarks concerning the newly-finished bust of the Rev. Mr. Gostling, of Canterbury:

"Mrs. Wright, in the opinion of all who have seen it, has acquitted herself incomparably in the bust of Mr. Gostling, having given his immediate image, without the smallest deviation from the original."

That she managed to create so wholesome an impression while observing the manners and ways of London to such an extent that she was infinitely useful to Benjamin Franklin as a spy, is indeed testimony to her arts of counterfeit. Mrs. Wright may well have known Franklin in America. During his journey to London, in May, 1775, she modelled the portrait (Fig. 1), the original of which was given by Franklin to Mary Hewson. When the war broke out in 1776, she served her country with murderous industry, at the same time maintaining her ever-growing social prestige. Her letters to Franklin during the war period display the most fascinating side of her character. She was completely ruthless in garnering information, absolutely convinced of the colonies' right to independence, and yet serenely unaware of her own hypocrisy. As soon as a general was appointed, or a squadron began to be fitted out, the lady found means of access to some family where she could gain information, and thus without being at all suspected, she contrived to transmit an account of the number of troops and the place of their destination, to her political friends abroad. Many of her letters to Franklin are in the possession of the American Philosophical Society of Philadelphia, but since they deal with strictly political matters, and rarely mention her profession, they cannot be treated here. From 1775 to 1780 she



SCULPTURES IN WAX BY PATIENCE LOVELL WRIGHT

FIG. 1. MEDALLION PORTAIT OF FRANKLIN

FIG. 3. THE HARTE PORTRAIT OF WASHINGTON

FIG. 4. JAMES JOHNSON, BISHOP OF WORCESTER
Courtesy of Mr. R. P. Bedford

FIG. 2. EFFIGY OF LORD CHATHAM
Victoria and Albert Museum, London



was much in favor at Court, and had constant admittance to Buckingham House, but she lost the king's good will by scolding him roundly for precipitating the Revolution.

A letter of December 23rd, 1777, informs us that Mrs. Wright had moved for a short time to Bath, and two years later she writes from Lysle House, Lesterford, that she has moved from Pall Mall,

" . . . with the full purpose of mind to settle my affairs, and get ready for my return to America. I shall take France in my way, and call at Paris, where I hope to have the pleasure of seeing my old American friend, and take off some of your capitall Bustos in wax, as I intend to make good use of my time while I stay in Paris."

Franklin, then at Passy, answered Mrs. Wright promptly and did his level-headed best to discourage her coming to France, saying that her art was practiced by few people, and it was not the fashion for the *haut-monde* to sit to them for portraits.

In this same year the effigy of Lord Chatham, now in the Islip Chapel, Westminster Abbey, (Fig. 2), was erected. A. P. Stanley, late Dean of Westminster, quoting the guide-book of 1783, says that the effigy had been

"Lately introduced at a considerable expense . . . the eagerness of connoisseurs and artists to see this figure, and the satisfaction it affords, justly places it among the first of the kind ever seen in this or any other country."

Despite Franklin's prudent warning, the next year Mrs. Wright appears in Paris. The reason may be discerned in another letter of Walpole's, of May, 1780, to the Rev. William Mason:

" . . . By what lethargy of loyalty it happened I do not know, but *there* is also a picture of Mrs. Wright modelling the head of Charles the First, and their Majesties contemplating it."

"*There*" was the exhibition of the Royal Academy at Somerset House; Mrs. Wright's activities in behalf of her compatriots had evidently been found out. The fact that she was neither hanged nor imprisoned testifies to the relative unimportance of the American Revolution to British society at the time!

Elkanah Watson, in his memoirs, has much to say about Mrs. Wright and her Paris career.

"She was a tall and athletic figure; and walked with a firm bold step, as erect as an Indian. Her complexion was somewhat sallow; her cheekbones, high; her face, furrowed; and her olive eyes keen, piercing, and expressive . . . The vigor and originality of her conversation corresponded with her manners and appearance. She would utter language . . . that would put her hearers to the blush."

Of the various anecdotes related by this colonial historian, the most amusing is that of the head of Franklin, modelled by Mrs. Wright, who took

it out to Passy one afternoon in a market basket. Returning late at night, she and her bundle were seized by the gendarmes who, frozen with horror when a head rolled out of the basket, took her for an escaped maniac and forthwith tried to incarcerate her. Through Watson's intercession, for she spoke no French, the situation was explained to the hilarity of everyone but Mrs. Wright.

She was soon back in London, maintaining an establishment on Cockspur Street, Haymarket. Hoppner, who married Phoebe Wright at St. George's, Hanover Square, July 8th, 1781, was apparently living as a member of the family, for the Royal Academy Catalogue of 1782 gives his address as "Mrs. Wright's," Cockspur Street, Haymarket. Hoppner derived as much from the association as Mrs. Wright. John Williams ("Anthony Pasquin") in his *Memoirs of the Royal Academicians*, says

"As Mrs. Wright was celebrated for modelling the human visage in wax, and possessed a strong and masculine understanding, her house became the rendezvous for the Legislator and the Artist, and there I have often conversed with Doctor Franklin, Mr. Garrick, Samuel Foote, Dr. Dodd, Mr. West, Silas Deane, etc."

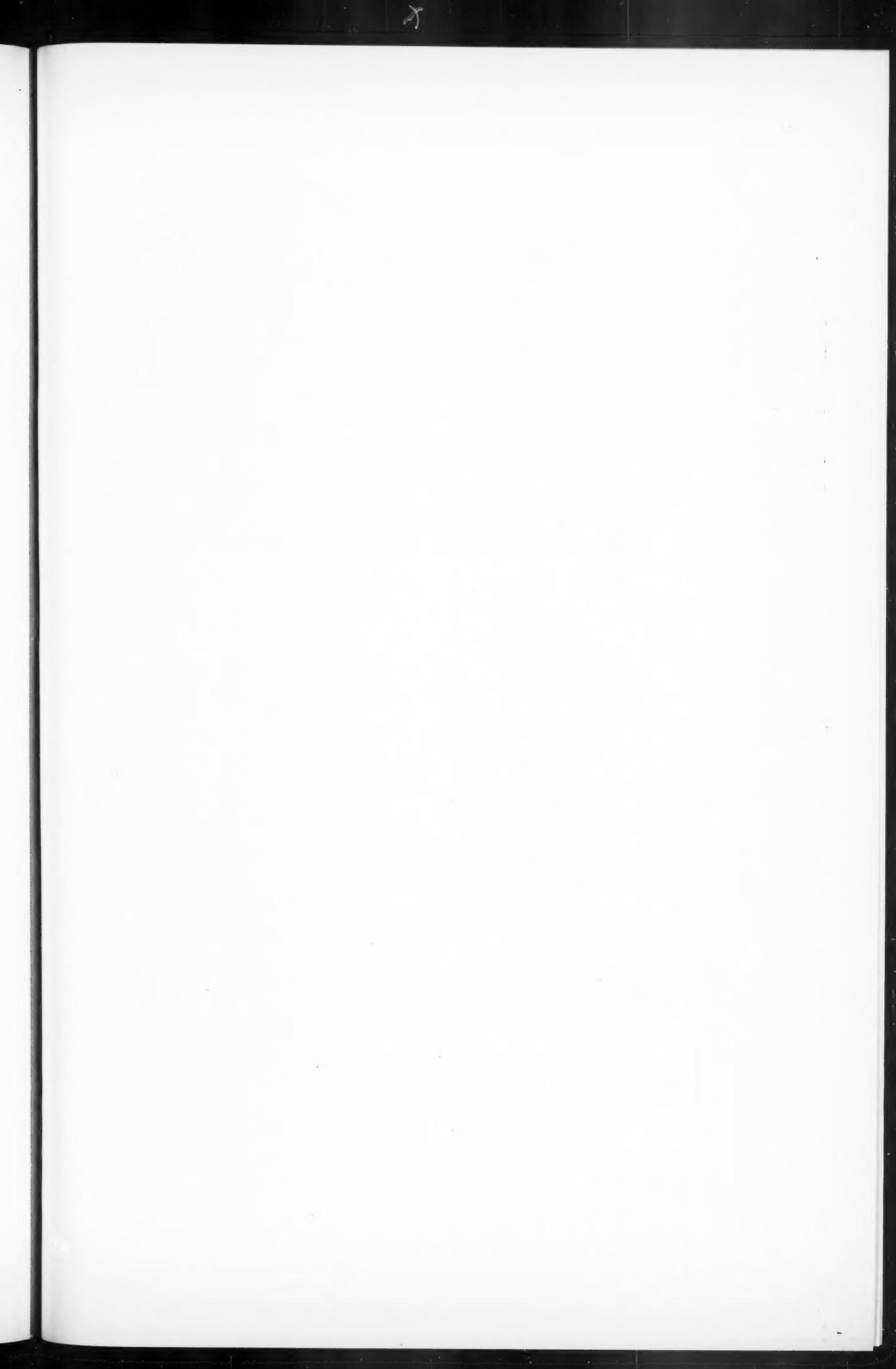
We catch a few more glimpses of Mrs. Wright before she dies. She wrote Washington from London, December 8th, 1783, thanking him for his kindness to her son Joseph, and wishing that she might have the opportunity to model a bust of his benefactor. A letter from Abigail Adams to Mrs. Cranch, dated July 25th, 1784, tells of a visit to Mrs. Wright's. The good lady greeted Mrs. Adams with

"a hearty buss, from which we would all rather have been excused, for her appearance is quite the slattern."

Mrs. Adams was effectually deceived by the lifelike quality of the wax-works, as was Lady Aylesbury eleven years earlier, for she admits to watching an old clergyman reading a paper for ten minutes, only to be told he was nothing but wax.

Mrs. Wright wrote to Jefferson on August 14th, 1785, saying that her friends were anxious for her to make a bust in wax of Washington. This bust was apparently never completed, but the well-known Harte portrait (Fig. 3) was probably done from the clay bust made by her son Joseph. Washington's gracious and benevolent answer to her letter of December 8th, 1783, is preserved in the British Museum (Add. MSS., 12099, f. 25).

"If the Bust which your Son has modelled of me, should reach your hand, and afford your celebrated Genii any employment, that can amuse Mrs. Wright, it must be an honor done me, — and if your inclination to return to this Country should overcome other considerations, you will no doubt, meet a welcome reception from your numerous friends: among whom, I should be proud to see a person so universally celebrated . . ."





ADELE RITT (?)



CHARLOTTE RITT

BY AUGUSTINE RITT



LUCAS CRANACH, THE ELDER: THE NYMPH OF THE FOUNTAIN
Private Collection, New York

A year later, Patience Lovell Wright is dead; *The New York Gazetteer*, May 19th, 1786, announces

"It is with the utmost regret that we acquaint the public with the death of the celebrated American, Mrs. Wright, occasioned by a fall in returning from a visit to our Ambassador, Mr. Adams—America has lost in her a warm and sincere friend, as well as one of her first ornaments to the arts—Those brave fellows, who, during the late war, were fortunate enough to escape from the arms of tyranny and take sanctuary under her roof, will join us in lamenting her loss; whilst her attachment to America and her indefatigable attention to the prisoners in distress will render her regretted and her memory revered by her country."

The last tribute to Mrs. Wright from her countrymen, before she and her works became material for the antiquarian, was made by Joel Barlow, in a poem published in *The Columbian Muse*, 1794, pp. 106-108, entitled "American Painters":

"Two kindred arts the swelling statue heave,
Wake the dead wax, and teach the stone to live.
While the bold chisel claims the rugged strife,
To rouse the sceptered marble into life;
While Latian shrines their figure's patriots boast
And gods and heroes crowd each orient coast;
See Wright's fair hands the lives her fire control;
In waxen forms she breathes the impassioned soul;
The pencill'd tint o'er moulded substance glows,
And diff'rent pow'rs th' unrivall'd art compose."

Such was the life of America's first sculptor. Her works, created in transient material, have practically disappeared, but those that remain (the portrait of James Johnson (Fig. 4) is published here for the first time) are souvenirs of an exciting, indomitable woman, whose first efforts did much to awaken in America the potentialities of the plastic arts.

A PORTRAIT MINIATURE OF CHARLOTTE RITT

BY LYDIA UGLOFF
Leningrad, U. S. S. R.

Portraits of Charlotte Ritt, the beautiful wife of Russia's famous miniaturist, Augustin Ritt, have been already the subject of a most interesting article published in the *Fine Arts Journal*, May, 1914, by Evelyn Marie Stuart.

Our aim in the present note is to throw light on a charming portrait of Charlotte Ritt at the Hermitage which has been only mentioned as yet and is reproduced here for the first time in almost the exact size of the original.

Let us recollect here some events of Ritt's life that come from his diary: Johann Augustin Ritt was born in St. Petersburg July 16, 1765. He died there June 28, 1799. He received his education as an artist in Antwerp from the painter Quertemont, with whom he worked from 1781. Four years after this he went to Paris and studied with the miniaturist Vincent. In 1791 Ritt was received in the Academy of Fine Arts. His name had already attained such fame that it was used by an unknown author to sign an open letter directed against the jury of the Salon for giving a prize to the famous painter David. This forgery was revealed by Vincent who proved that at that time Ritt was already on his way to Russia. In Evelyn Stuart's article this long and false letter is reprinted without contradiction.

In 1792, March 24th, Ritt arrived at St. Petersburg. In 1797 he became a Member of the Academy of Fine Arts.

There are three self-portraits of Augustin Ritt known at present: one belonging now to his great-grandson, Frantzius, was made in Antwerp in 1784 and sent to St. Petersburg to his sister. Two were executed in Paris, one of which in oil, was made in 1789, the other in the pencil, in 1792.

Charlotte Juliane Guise was born December 5, 1715, at Greifswald, Pomerania. She became the wife of Augustin Ritt at the age of twenty. The marriage took place in February, 1795, Ritt being 26 years old and having already attained fame as an artist. She survived her husband for forty-three years, and married a second time at Lubeck.

The admiration professed by Ritt for his lovely wife is well shown by the known passage from his letter to her: "Je ne connais que trois anges dans le monde, c'est Adele (his daughter) toi et la grande Duchesse Elisabeth, etc." The latter he painted fifteen times. His portrait of Adele as an angel or cupid is reproduced herewith.

The admiration for Charlotte Ritt is equally shown by the number of her portraits painted by her husband and registered in his diary, a copy of which is kept at the Hermitage. Ritt's diary was found at Heidelberg in the family of descendants; it has been compared to the copy kept by his great-grandson, Frantzius, in Chicago. In this diary Charlotte's portraits are listed thus: nine separate portraits and two or three in family groups. A year before his death, Ritt twice inscribed Charlotte in his diary under the date 1778: "Ma femme à l'huile, buste," and "Ma femme en costume russe, donné au Comte Stroganoff le 4 Octobre." The latter painting made on ivory is the miniature here published. It has come into the collection of miniatures at the Hermitage from that of Stroganoff house. The young woman's lovely face is very much like her image from the brush of Vigée Lebrun (repro-

duction see *Fine Arts Journal*, p. 194) as well as her portrait in the above mentioned family group. It is about this miniature that it is said in the introduction of the unpublished manuscript of Ritt's diary: "In the Russian kokoshnik (headdress) and sarafan (Russian dress without sleeves) was made by the desire of the Grand Duke Alexander Pavlovitch who held her for one of the eight most beautiful women in St. Petersburg."

E. M. Stuart speaks of the dress in Charlotte Ritt's portrait as a "court dress." As Charlotte Ritt's portrait made its appearance at the Hermitage after the article in the *Fine Arts Journal* had been published and thus the article's author could not have had the occasion of seeing this miniature, it may easily be imagined that the description of the dress could only be a presumed one. The costume of Ritt's wife on our miniature does not at all resemble the Russian court dress of that time which, though termed as "Russian," was essentially altered. The character of Charlotte's dress and kokoshnik are thoroughly national. They are ethnographically similar to those worn at that time in the government of St. Petersburg and they do not display any magnificence in their material. We think that E. M. Stuart termed the dress as a court one imagining Charlotte Ritt as a court lady, but she was not a court lady though she appeared sometimes in the court and adding for the same reason to the description of her "kokoshnik" pearls and precious stones. The headdress is made with golden galloons and is embroidered with gold without any precious stones. The white Russian chemise is of the usual Russian type with a round opening at the neck and sleeves with flounces. Over it is worn the sarafan of a faded pink tone trimmed with golden galloons. The light hair parted in the middle slightly covers in freely descending waves part of the brow and ears on which are turquoise earrings, shaped as pendants. Face and neck are somewhat pale, which may be explained by the colour having faded. The brown eyes, under their pretty eyebrows, gaze calmly and straight on the spectator. The whole produces a most harmonious effect with the fair complexion of the face framed in dull gold and silk coming out on the finely treated background of a dull gray tone.

All the portraits of Charlotte Ritt mentioned by E. M. Stuart belong to descendants of Ritt's daughter Adele, wife of the Danzig merchant, Franzius. Thus in Germany and also in the Chicago dwelling place of the members of that family are kept many masterpieces of Russia's highly-talented miniaturist. The U. S. S. R. also possesses, in Leningrad and Moscow, several dozens of his beautiful miniatures. Yet among these we know but one portrait of his wife.

NOTE AND COMMENT
NEW ART BOOKS

SOME PAINTINGS ERRONEOUSLY ATTRIBUTED TO
ALBERT PINKHAM RYDER

The pictures listed herewith have nothing but a general semblance of Ryder characteristics to justify their ever having been attributed to him. They are all either imitations or deliberate forgeries, entirely devoid of the inimitable beauty with which his imagination invested every scene he transcribed—and the skies, in which they most obviously conform to a scheme of composition invented by Ryder, are entirely lacking in the sense of mystery and drama he infused into his designs. The light with which that great artist lit the customary shadow of his creations with a sense of impending doom the imitator is incapable of even approximating. Thus these imitations one and all miss that prophetic touch of unearthly splendor that motivates his graphic excursions into the mysteries of the night and of dreams. It has been through my effort that a number of these imitations and forgeries have been discovered and proven in the years since I began making a special study of Ryder's work; the pictures listed now are in my opinion either copies, imitations or forgeries.

—F. F. S.

- | | | |
|----|---|--|
| 1 | Starlit Night | The Whitney Museum of American Art |
| | An entirely inartistic picture which has no resemblance whatever to the art of Ryder. | |
| 2 | Self Portrait | No. 156. Price: Ryder |
| | Examined Dec. 17, 1924. Possibly a portrait of Ryder by R. L. Newman. | |
| 3 | The Forge | No. 121. Anderson Galleries sale, April 12, 1928 |
| 4 | A Foggy Night | Sold by a New York dealer |
| | Examined November, 1923. Has an impossibly muggy impasto for Ryder. | |
| 5 | We have toiled all night. | Sold by a Boston dealer |
| 6 | Elaine | No. 35. Price: Ryder |
| | Examined many years ago. | |
| 7 | Boat by Moonlight | |
| | Painted on a prepared surface. Examined April 29, 1924. | |
| 8 | Moonlit Sail | The Denver Colorado Art Museum |
| | Price: Ryder. No. 113. Examined November 23, 1926. | |
| 9 | The Lone Scout | No. 45. Anderson Gallery sale, Dec. 14, 1926 |
| 10 | Christ Stilling the Tempest | |
| | A really beautiful picture but painted with a heavy uneven impasto and apparently manipulated with palette knife, altogether differently from Ryder's characteristic technic. | |
| 11 | Rider in Moonlight | Sold by a New York dealer |
| | A very inferior imitation. | |
| 12 | Horseman and Body of Drowned Woman | |
| | Examined April 4, 1924, and in my opinion a fine picture by Robert Loftin Newman, to which Ryder's signature has been added. | |

- 13 Cattle at a Brook
Examined March 18, 1925.

14 Moonlit Marine
Sloop sailing to left. Examined March 3, 1927.

15 Evening Glow
Said to have belonged to Emile Seitz, an early New York collector.

16 Moonlight (Marine)
An inferior imitation of the "Toilers of the Sea" in the Metropolitan Museum of Art.

17 Pasture in Evening
Price: Ryder. No. 130

18 The Lighthouse
Price: Ryder. No. 83
An utterly artificial picture entirely devoid of the dignity of Ryder's art.

19 Ophelia
The tragic heroine of Shakespere's great drama painted in a different technic from Ryder's and by an inferior hand. The composition derives from the Delaroche picture in the Louvre and is a poor imitation of that.

20 Returning Home
No. 36. American Art Association sale, May 1, 1930
Said to have been purchased from the artist and formerly owned by a Mrs. A. P. Thurber of Great Neck, Long Island.

21 Our Lord and the Woman of Samaria
No. 19. American Art Association sale, January 30, 1930

22 Coustance
Phillips Academy Art Museum
Examined May, 1930, at the Museum of Modern Art. Neither the technic nor the color are Ryder's.

23 In Normandy
Copy of the authentic "Barnyard" at the Phillips Memorial Art Gallery. Examined January 7, 1922.

24 The Barnyard
Examined June 5, 1920. Another copy of the picture at the Phillips Memorial Gallery.

25 The Farmhouse
A very inferior picture which has nothing to do with Ryder.

26 Hunter Resting with Dogs and Horse
Examined November 9, 1923.

27 Sailing by Moonlight
Sold by a New York dealer
Examined December 12, 1924, and now has a Cottier & Co. stamp on back of the canvas.

28 The Storm
Price: Ryder. No. 171. Rochester Memorial Art Museum

29 The Fisherman
No. 63. American Art Association sale, January 10, 1936
This picture, endorsed as an authentic Ryder by Elliott Daingerfield, Bruce Crane and John Watson, is in my opinion a very poor imitation.

All of the following works listed in Mr. Price's book on Ryder I feel entirely satisfied were not painted by that artist:

- | | | | |
|--------|----------------------------------|-----|----------------------------|
| No. 12 | The Blacksmith's Shop | 112 | Moonlit Cove |
| 19 | The Cotter's Home | 116 | Morning Moon — Benediction |
| 28 | Death Rides the Wind | 119 | Night Clouds |
| 29 | Deer at Evening | 134 | The Pirates' Cove |
| 51 | The Fortress, Yarmouth | 137 | The Ploughman |
| 52 | Freshening Breeze | 164 | The Smuggler's Ship |
| 58 | The Haycart | 167 | The Smuggler's Retreat |
| 91 | Macbeth and the Witches (Sketch) | 176 | Sundown |
| 107 | Moonlight Marine | 193 | The Wayside Forge |

HERETOFORE UNPUBLISHED MINIATURES BY JAMES PEALE

A recently discovered broadside reveals the date at which Charles Wilson Peale discontinued the painting of miniatures in favor of his younger brother James, who eventually became one of the greatest of American portrait miniaturists. This broadside reads:

MR. CHARLES W. PEALE

Being desirous of leaving off the business of Miniature Painting, and wishing to find full employment in painting the larger pictures, hereby acquaints his fellow citizens that he will paint Portraits in Oil at the following prizes, viz

A portrait in head-size, which is 23 inches by 19 inches, Five Guineas.

Ditto, in kitcat-size, which is 3 feet by 2 feet 3 inches, Eight Guineas.

Ditto, in half-length-size, which is 4 feet 2 inches by 3 feet 4 inches, Sixteen Guineas.

Ditto, in whole-length-size, which is 7 or 8 feet by 5 feet 3 inches, Thirty Guineas.

Half price to be paid at the beginning, and the remainder on delivery of the picture.

N. B. The above prices are about $\frac{1}{2}$ lower than Mr. Peale has received for nine years past.

The corner of Third and Lombard Street, October 19, 1786.

Mr. James Peale informs the ladies and gentlemen of Philadelphia, that he paints portraits in miniature at the moderate price of Three Guineas each. Lombard Street, three doors below Third street.

Philadelphia: Printed by Francis Bailey, at Yorick's Head.

James Peale, fortunately residing at the political and social capital of the new republic, was privileged to paint a surprising number of persons of prominence in our early history as an independent nation. His effigies on ivory are in many instances the only likenesses we have of important figures of the time. The miniatures of the Rev. James Francis Armstrong, William Marbury, Chancellor John Johnson, Edward Lloyd, Charles Smith Sewell and John Pemberton Pleasants reveal a surprising felicity in characterization, which is emphasized by a sensitive feeling for form and color and a remarkable technical facility that results in many instances in veritable masterpieces of portrait painting in little. Sometimes, however, as in the Edward Lloyd ivory, the head is just enough misplaced to become an obvious fault. It is interesting to observe from a comparison of this miniature with that of William Alexander, in which the head is placed in approximately the same position, that the turning of the head to the center of the ivory instead of away from it as in the Lloyd reestablishes the balance and results in an almost perfect example of miniature art. However, his most successful miniatures are those in which the head is centered just above the middle of the oval as in the Rev. James Armstrong, which is one of his best male portraits and particularly interesting as exemplifying his mastery of modelling in a face — a feature also of the Marbury ivory. In many of his likenesses of men the mouth, while individual in character, is unbelievably small as in the Johnson and Lloyd. The hair is drawn as with a fine pen, even where fluffy in appearance as in the Marbury and Lloyd. Stippling he seldom employs; hatching is his habit, and it is customarily fine and generally perpendicular or slanting from top to bottom. His signature almost invariably reads I. P. or J. P. in Roman capitals with the date directly below. The miniature of Mrs. R. V. Hurtel of Charleston, signed J. P. in Script capitals, has no indication whatever of a technical nature or indeed in its style of being by James Peale, and is unquestionably by another artist.

— F. F. S.

MINIATURES BY JAMES PEALE

- REV. JAMES FRANCIS ARMSTRONG. Paper. 2 15-16 by 2 1-16 inch. Signed and dated, J. P. 1803.
Property of Mrs. W. E. Green
- EDWARD LLOYD. Ivory. 2 $\frac{1}{8}$ by 2 $\frac{3}{8}$ inch. Signed and dated, J. P. 1798.
Property of Mrs. Miles White, Jr.
- MARIA SANCHEZ HILL. Ivory. 2 $\frac{1}{4}$ by 1 $\frac{7}{8}$ inch. Signed, J. P. *Property of Mr. Herbert Lawton*



PORTRAIT MINIATURES BY JAMES PEALE

UNIDENTIFIED MAN	EDWARD LLOYD	WILLIAM ALEXANDER
REV. JAMES F. ARMSTRONG	MARIA SANCHEZ HILL	CHARLES SMITH SEWELL
FRANCIS SMITH PRESTON	SARAH C. PRESTON	CHANCELLOR JOHN JOHNSON
UNIDENTIFIED MAN	JOHN PEMBERTON PLEASANTS	THOMAS YORKE SPROGEL
		WILLIAM MARBURY



- CHANCELLOR JOHN JOHNSON. Ivory. $2\frac{5}{8}$ by $2\frac{3}{8}$ inch. Signed and dated, J. P. 1802.
Property of Mr. Richard P. Johnson
- UNIDENTIFIED MAN. Ivory. $2\frac{1}{2}$ by 2 inch. Signed, J. P. *Property of Mr. Herbert Lawton*
- CHARLES SMITH SEWELL. Ivory. $2\frac{5}{8}$ by $2\frac{3}{8}$ inch. Signed and dated, J. P. 1804.
Property of Mrs. Gibson Fahnestock
- UNIDENTIFIED YOUNG MAN. Ivory. $2\frac{7}{8}$ by $2\frac{3}{8}$ inch. Signed and dated, J. P. 1813.
Property of Mr. Irving Steinberg
- THOMAS YORKE SPROGEL. Ivory. $1\frac{7}{8}$ by $1\frac{1}{2}$ inch. Signed and dated, J. P. 1791.
Property of a Private Collector
- WILLIAM MARBURY. Ivory. $2\frac{7}{8}$ by $2\frac{1}{2}$ inch. Signed and dated, J. P. 1793.
Property of Miss Caroline Marbury Beall
- JOHN PEMBERTON PLEASANTS. Ivory. $2\frac{1}{4}$ by $1\frac{7}{8}$ inch. Signed and dated, J. P. 1795.
Property of Mr. John Pleasants
- WILLIAM ALEXANDER. Ivory. $2\frac{7}{8}$ by $2\frac{3}{8}$ inch. Unsigned.
Property of Mr. Eugene Davenport Alexander
- FRANCIS SMITH PRESTON. Ivory. $2\frac{3}{8}$ by $1\frac{7}{8}$ inch. Signed and dated, J. P. 1794.
Property of Mr. Preston Davie
- SARAH CAMPBELL (MRS. F. S.) PRESTON. Ivory. $2\frac{3}{8}$ by $1\frac{7}{8}$ inch. Signed and dated, J. P. 1794.
Property of Mr. Preston Davie

NEW ART BOOKS

A CATALOGUE OF GERMAN PAINTINGS OF THE MIDDLE AGES AND RENAISSANCE IN AMERICAN COLLECTIONS. By Charles L. Kuhn, with an introduction to German painting by Arthur Burkhard. Harvard University Press. 1936.

With the "Catalogue of German Painting of the Gothic and Renaissance in American Collections," Mr. Charles L. Kuhn, Curator of the Germanic Museum in Cambridge, has given the student and collector a work of lasting importance. The endeavor — unique in its kind, as far as we know — has been to register not only every German painting of a date prior to 1600, which is in American and Canadian Museums and private collections, but to include also those paintings which at the time of the compilation of the catalogue were in the hands of American dealers. An appendix of 72 numbers even lists paintings which appeared in New York sales catalogues but are no longer traceable. Without these the catalogue comprises 381 items, 170 of which are reproduced on 80 plates.

If one considers the fact that German paintings have never been very popular with foreign collectors, the number of works contained in this catalogue is surprisingly large. It appears that the younger generation of American collectors as well as the museums are showing increasing interest in German painting, a fact that can be accounted for in several ways.

The last 30 years have witnessed a concentrated effort on the part of scholars to expand the historic knowledge of German art in general. These studies resulted in new discoveries and in a greater certainty as to the historic and esthetic value of the works concerned. Thus, the collector has found a certain amount of security in buying those works, which were on the one hand interesting (inasmuch as they exhibited "primitive" features), and on the other hand were cheaper than the works which the generation before had collected.

Of course, there were limits in purchasing German art. First of all, only a small part of the production will ever come to the market, the majority being for long inalienable. In addition, the German museums and collectors have always offered stiff competition for the important paintings, aided by their favorable proximity. Hence, it is only natural that the works which Mr. Kuhn lists can show neither the variety nor the quality of German painting as a whole. Certain schools are abundantly represented (Cranach and his school, for instance), while others are missing. And many works are nothing more than merely provincial, distant relatives, so to speak, of the great masters and achievements during the given period.

These facts should not diminish our respect for Mr. Kuhn's work. It fulfills its purpose with admirable knowledge and a paradigmatic thoroughness, a "Gruendlichkeit" which bespeaks the author's training in one of the great centers of American scholarship. For each picture there is a complete record as to material, size, date, provenance, and—most valuable—literary references. In addition, there are bibliographies for the different schools and masters with the result that this "Catalogue" becomes one of the most important reference books on German painting. Besides being fully up to date in his acquaintance with the critical literature, the author displays a fine capacity for stylistic discrimination in one of the most difficult fields of the entire history of Fine Arts.

In organizing the material, Mr. Kuhn followed the tried principle of dividing it according to different schools. He distinguishes nine schools, which are arranged in a kind of geographic sequence. Only in a few cases Mr. Kuhn's division is open to criticism, as, for instance, when he places Schongauer and Hans Baldung Grien in the Middle Rhenish school, or V. Lendenstreich, who worked in Saalfeld, in the Westphalian group. The artists of Bavaria and of the "Donauschule" are classified as "South German School" which is a somewhat colorless and possibly misleading denomination.

In the present state of our knowledge there is little that can be added to what Mr. Kuhn has already presented concerning the individual works. The following notes which the reviewer casually jotted down during the reading might be included here.

No. 7 Madonna with Donor and St. Jerome. Lower Rhenish.—This interesting work (a little underrated by Mr. Kuhn) was called Upper Rhenish in "Pantheon" 1928, 615, an attribution that complies more with its character, which shows Witz-influence.

No. 244 Two Lovers, Follower of Zeitblom, about 1480.—As Zeitblom was working from 1483-1520, a "follower" painting in 1480 was certainly premature. Could it not be that this picture is a youthful work by Zeitblom himself, even if the master never again achieved its freshness and charm?

No. 175 Two Saints, Master of the Hausbuch.—The three angels in the same postures occur in a fragment of the Bachofen-Burckhardt Collection in Basle. It might be interesting to compare the two versions.

No. 225 St. Magdalen, Swabian School ? ?.—Possibly by the same hand as the Nos. 337-38 (Upper-Rhenish School). The local attribution of this group of works is still rather problematic.

No. 361 Portrait, H. Holbein the younger?—The style suggests rather a contemporary Flemish master.

A beautiful painting by Cranach in a New York private collection, which escaped Mr. Kuhn's search, is reproduced here, with the owner's permission. A very interesting German painting in the Walters Collection in Baltimore, which also does not figure in the Catalogue, will be published by the reviewer in due course.

In an introductory chapter, Mr. A. Burkhardt, author of books on Burgkmair and Gruenewald, gives a short historical survey of German painting of the 15th and 16th centuries. Beyond that, he tries to characterize German painting in general. According to Mr. Burkhardt, German painting is "personal, emotional, expressionistic, individual, irrational, ruthless realistic, less formal and representative than French, Italian, Flemish and Dutch." One is tempted to ask whether Holbein rightly can be called a German artist, whose art Mr. Burkhardt himself describes as "rationally clear, coldly objective, formally beautiful."

Generalizations of this kind, indeed, always have their drawbacks, as they require continuous corrections to accord with the historic facts. What Mr. Burkhardt says about the German portrait painter ("he rejects the accommodating manner and the easy art of flattery and produces instead the portrait of a personality") certainly does not hold for German 18th Century artists, while similar things have been rightly said about Non-German artists, as Rembrandt, Goya or Cézanne. Although Mr. Burkhardt tries to avoid being too partial to his subject (sometimes even more than necessary), one gets the impression that he is not quite free from certain unhistoric, however common prejudices.

— JULIUS S. HELD





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ROBERT FIELD

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Mr. and Miss Smith have done a valuable service in studying the paintings of a too-little-known miniaturist and in selecting and annotating typical examples from the range of his work. — *The Nation*.

JOHN RAMAGE

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The growing number of miniature collectors in America will welcome this addition to the somewhat limited bibliography of the art. — *The Saturday Review of Literature*.

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